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GILBERT STUART'S "BERESFORD"

The fine portrait by Gilbert Stuart of the Right Hon. John Beresford, reproduced on this page through the courtesy of Lewis and Simmons, who have recently imported the canvas, comes from the collection of the present Baron Decies, the direct descendant of Beresford's next brother, the Hon. and Rev. William Beresford, Archbishop of Tuam, who was created Baron Decies in Dec., 1812, which title had been enjoyed by his maternal ancestor in the XVII century. The portrait, which does not appear to have ever been exhibited, has never been out of the possession of the family, and has therefore only been known hitherto from the contemporary engravings of Hodges and Sharp. It is an exceedingly characteristic example of Gilbert Stuart, who has admirably succeeded in handing down a virile portrait of a handsome Irishman, at once a patriot and a man of remarkable administrative genius. Strangely enough, the only monument of this remarkable man in the Dublin National Gallery is a copy of Hodge's mezzotint of the portrait, whose whereabouts was unknown even to Mr. W. G. Strickland, who has, however, recorded it in his "Dictionary of Irish Artists," 1913 (Vol. II, p. 413).

The Right Hon. John Beresford, the subject of the masterly portrait, was one of the most prominent figures in Irish politics for nearly 40 years, and at one time virtually "King of Ireland," as Lord Fitzwilliam, Lord Lieut., described him. He was born in Dublin March 14, 1738, the second son of Marcus Earl of Tyrone and Lady Catherine Baroness de la Poer. Educated at Kilkenny and at Trinity College, Dublin, he graduated B. A. in 1757 and was called to the bar in 1760. In November, 1757, he married Constantia Ligondes of Auvergne, and also in the same year, on the death of George II, he was elected to the Irish Parliament for Waterford, which he continued to represent until his death, first in the Dublin Parliament and after the Union at Westminster in the Parliament of Great Britain.

From the first Mr. Beresford attended to his parliamentary duties with the greatest devotion, more especially to their commercial phases. In 1768 he was appointed Privy Councillor and two years later one of the Commissioners of Revenue. In 1771 he was a candidate for the speakership of the Irish House of Commons, but, under pressure from the Marquess of Townshend, Lord Lieut., he withdrew his claim. His first wife having died in November, 1772, he married in June, 1774, Barbara Montgomery, daughter of Sir William Montgomery, one of the three beautiful sisters painted by Sir Joshua Reynolds in the celebrated picture, "The Graces Decorating Hymen," bequeathed to the London National Gallery by Lord Blessington in 1837. Apart from this picture, Mrs. Beresford was painted more than once by Romney, as well as by other artists.

In 1780 Beresford became First Commissioner of Revenue and succeeded in obtaining an immense influence in Irish politics, at the same time keeping his own personality well in the background. He was in a sense "the power behind the throne." The Lord Lieut. for the time being was the de facto ruler of Ireland, but Beresford's was the brain which planned improvements and saw that they were carried out. His influence was especially manifest in Dublin, which he greatly improved, and where a new custom house was built, the quays widened and extended and Sackville St. and other thoroughfares opened.

He enjoyed the confidence of the English Prime Minister, William Pitt, and in 1786 was appointed Privy Councillor of England. His influence continued unabated and unchallenged until 1795, when Lord Fitzwilliam was appointed Lord Lieut. of Ireland, and charged with a mission of concession. One of his early acts was to dismiss Beresford from his office, but granting him at the same time a pension of £2,000. But public opinion was so strong on the side of Beresford that Lord Fitzwilliam was recalled and Beresford returned to his post.

Beresford was one of the leading advocates for the union of the two countries in parliamentary matters, and devoted the whole of his great experience and knowledge towards making a success of the union. He remained in office until 1802. Apart from his duties in the Imperial parliament, during the remaining years of his life, he was keenly interested in agriculture and gardening at his estate at Walworth, Londonderry, and here he died after a short illness on Nov. 5, 1805. His "correspondence," which was almost exclusively political, was printed in 1854.

MET'N MUSEUM WANTS FUNDS

Mr. Robert W. de Forest, President of the Metropolitan Museum, in the current Museum Bulletin asks for funds to meet the expenses of the Museum, which faces a deficit of \$50,000 this year, with a prospect of that amount being doubled next year.

While the Museum is the richest in this country in regard to its building and collections, the greater number of its gifts of money are made for specific purchases and do nothing for its daily expenses, each gift actually increasing its overhead costs. The Museum has broadened its work and, although assisted by the city, this aid is not commensurate with its growth. For years there has been an annual deficit which the Trustees have made good. It is now getting beyond them, and the President makes this appeal to the public.

"The Museum, this year," says President de Forest, "after applying to administration purposes all sources of income, including the city appropriation and the income of all principal funds which can be legally applied

VAN EYCK'S "ADORATION"

The definite restitution by Germany of the whole of the famous painting by Jan and Hubert van Eyck, "The Adoration of the Immaculate Lamb," was made the occasion recently of a solemn ceremony in the Rotunda of Ghent University, which was attended by a large number of artists and archaeologists and well-known persons in the domain of historical studies.

The Belgian Minister of Arts and Sciences, M. Destree, made a speech in which he pointed out that the return of the picture was a real restoration on the part of Germany, and at the same time an act of just and equitable reparation. He further paid a tribute to M. van den Henvel, who at Versailles negotiated the restoration in question. In the name of the British artistic world, the British delegate associated himself with the proceedings. The day ended with a demonstration at the Cathedral, and a reception given by the governor of the Province.

THE FRENCH ART EXPORT TAX

Paris, Nov. 10, 1920.

In reply to questions put to several dealers, M. Edouard Jonas, President of the Chambre Syndicale de la Curiosité et des Beaux Arts, has been good enough to give the following information as to the application of the new law on the exportation of French art works:

"Before sending an antique out of France a déclaration d'expédition must be made on special forms supplied gratuitously at the Chambre Syndicale de la Curiosité et des Beaux Arts, 18 rue de la Ville L'Évêque. All information in connection with the object must be furnished on these forms: its date of execution, the name of the artist where pictures, sculpture, engravings, drawings and decorations are concerned; its value and every other data liable to assist in its identification (description, title, inscriptions, etc.)

"These declarations must be accompanied by the original copy of the bill or a copy endorsed by a magistrate or public officer as being in conformity with the account books. These articles are then submitted to the expeditionary customs office which, after consulting its experts, will give the permit to export if the latter considers the object does not present special national interest. In the contrary case the object is submitted to the Ministry of Fine Arts for a definite verdict.

"If the authorization is granted the export duties must be paid. They amount to 15% on the first 5,000 francs; 20% on the value between 5,000 and 20,000 francs; 25% for values above 20,000 francs.

"I would call attention to the circumstances that these duties are levied sectionally, viz.: an object worth 30,000 francs for example will pay 15% on 5,000 francs, i. e. 750 francs; 20% on 5,001 up to 20,000 francs, i. e. 3,000 francs, and 25% on 20,001 francs up to 30,000 francs, i. e. 2,500 francs; a total of 6,250 francs, whereas, if 25% were paid on the entire 30,000 francs the duties would amount to 7,500 francs.

"Again, the duties are levied on each object separately and not on the sum total of the bill. That is to say, where there are ten objects at 5,000 francs each the percentage is not calculated on 50,000 francs, but on ten times 5,000 francs, consequently 15% instead of 25%.

As to Modern Pictures

"Where a modern picture is concerned, that is to say," continued M. Jonas, "a work by a living artist or one deceased within twenty years, application must be made to the President of the Chambre Syndicale (Mr. Edouard Jonas, 'expert' to the Customs Office) for a certificate stating these facts, consequent upon which the picture may leave the country free of duty.

"M. Jonas has also been influential in securing authorization from the Director General of the Customs Office for the expedition abroad duty free of art-objects sent conditionally or temporarily, for instance to exhibitions, by filling in a declaration equivalent to the one described above, and, either the deposit of the total duties or the signatures of a banker or some well-known citizen vouching for the declarer's financial validity. Authorization is granted for one year; if at the end of this period the object has not been returned to the expeditionary office the sender owes the export duties. This measure is of the greatest advantage to dealers who have every reason to be grateful to the Director General of the Customs Office for its application.

"Pictures, art objects, furniture, tapestries, etc., entering into France should be declared in the most distinct terms on their arrival. Each declaration should have the delivery of a certificate which will allow of the exportation of the objects duty-free.

Imports Before the War

"As to objects which have been introduced into the country since January 1, 1914, these can leave the country without formalities, but with regard to the payment of duties no decision has as yet been reached. The opinion of M. Edouard Jonas has been accepted by the Director General of Customs who has appealed for the duty free exportation of all objects introduced into France since Jan. 1, 1914. But before the Public Administration's regulations can become definitive they must be endorsed by the Fine Arts Ministry and the State Council. There is every reason to hope their verdicts will conform to that of the Director General of Customs.

"Exporters are advised to make their declarations at the Central Douane, Paris, which has all information in hand and where formalities will be made as simple as possible."



RIGHT HON. JOHN BERESFORD

Gilbert Stuart

Imported by Lewis and Simmons and now at their galleries

to such purposes, faces a deficit of over \$50,000. Next year, according to our best estimate, when salary increases made late in the year will be effective for the entire year, this deficit will exceed \$100,000. The museum is facing this deficit after having put into operation all economies which can be made without impairing its service to the public. This deficit results from largely increased cost of operation and no corresponding increase in city appropriation. Increases in salaries have had to be made, particularly among employees receiving the lowest compensation, in simple justice."

Portrait by Nathaniel Smibert

The portrait of Ezra Stiles, president of Yale College from 1778 until his death, by Nathaniel Smibert, was recently presented to Yale by a few friends of the college, and forms the subject of an essay by Frank W. Bayley in the October number of Old-Time New England. Nathaniel Smibert was the second son of John Smibert. The only other portrait known to be by Nathaniel Smibert is that of John Lovell, now in Memorial Hall, Harvard University.

STOLEN PICTURE FOUND

A special cable to The World, from Paris, says: "The Paris police have just recovered an Italian painting stolen in circumstances resembling the theft of 'Mona Lisa' from the Louvre a few years ago. The work was a painting of the Virgin and Child, by Duccio di Siena. It disappeared about one year ago from a church in Siena. The Italian Government instituted a search and offered a reward of 100,000 lire for trace of it but to no purpose.

"Recently an unidentified Italian sold a Virgin and Child of Italian primitive style to M. Trotti, a Paris art dealer, for 26,000 francs. In studying his purchase after the seller had gone, M. Trotti recalled the loss of a similar painting from a Siennese church. He notified the police of his suspicions. Italian experts who were brought in identified the picture at once as the one stolen from Siena. Now the picture is on the way back to Italy."

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EXHIBITIONS NOW ON**Nevinson—a Painter Who Is Developing**

An exhibition of paintings, etchings, lithographs and woodcuts by C. W. Nevinson, the still young English artist (he was born in London in 1889), now on at the Bourgeois Galleries, No. 668 Fifth Ave., to Dec. 4, and the first at all complete presentation of his varied work to be given anywhere, is exceptionally interesting, as it enables the visitor to study the development of an able artist, and to trace his progress almost step by step from his first essays and under "cubistic" tutelage through his later experiments as a Pointilliste, and so on to his most recent productions.

The catalog of the display contains an "Appreciation" from the artist's old friend and admirer, Mr. C. Lewis Hind, who tells one that he "first became aware of the youth's ability in 1912; after that heard of him 'flirting' with 'cubism' and 'futurism' and everything else, and only in 1916 'took off his hat' to him, and acknowledged he had 'arrived.'"

As Mr. Hind well concludes: "Nevinson belongs to no school, and his subject dictates his technique." The artist himself, in possibly a slightly egotistical so-called "Art Creed," also in the catalog, states that "he wishes to be dissociated from every possible clique, ist, ism, post, neo, pro, anti, academic, unacademic, conventional, or unconventional; that he aims to create work which shall be a vital magnetic force, to which beauty or ugliness is subordinated, and that he aims at technique, accomplishment, and again accomplishment."

All this is very well as far as it goes, and that Nevinson has strength and amazing versatility cannot be denied, but his warmest admirers should sound a note of caution, for it must be confessed that despite this versatility and undoubted ability, the present display gives somewhat an impression of a youthful ardor still floundering around and groping, if forcibly, for a more safe and surer pathway to true success. One recalls the remark of an enemy of the late eccentric but brilliant Bishop Cleveland Cox, of Buffalo, N. Y., on the occasion of a shower of meteors: "By jove, it looks as if Cox's brain had burst."

It is impossible in the space limits of this brief review to do more than note the more prominent examples of Nevinson's works as now shown. Some of his earlier "cubistic" canvases were seen and noticed in the English war memorial exhibition at the Anderson galleries last season. They and others are here again—strong, interesting presentiments, with good color quality—and reminiscences of which appear in the artist's later work. Next follow two outdoors with figures—a la Frieske and Henri Martin, when he was "flirting" with the Pointillistes; then come some vistas on the Riviera, marked by good color and a sense of space; next a series of N. Y. skyscraper views—admirable in their expression of height and depth—a few luminous N. Y. river views, painted from or under the Brooklyn Bridge, and lastly three women's portraits—well modelled, fresh in color, truthful in expression, and among the most pleasing of the exhibits. Two or three battle-front landscapes, with good distance and feeling, must not be forgotten.

Nevinson is an original, a forceful and, as has been said, an amazingly versatile artist; but, in the writer's humble opinion, he has yet to find himself.

A "Little Gallery" Display

The Little Gallery, 4 E. 47 St., opened the season with a collection of hand-wrought silver and jewelry, decorated porcelain, Calumet linens, pottery, weavings, and a number of pieces of modern lustreware of beautiful design. The embroideries are of simple and refined design.

Benson and Metcalf at Macbeth's

It was a happy idea of the Macbeth galleries to present the most representative examples obtainable of the recent work of such able and leading American landscape and figure and landscape painters as Willard Metcalf and Frank W. Benson to Metropolitan art lovers at the same time, in the handsome and well-lit upper rooms of the house at 450 Fifth Ave. through Nov. 27 next.

The suave, sympathetic and poetic brush of Metcalf, and the more vigorous one of Benson, are agreeably contrasted in the six examples of the former and the 10 of the latter painter, which now adorn the gallery walls. Metcalf has never been more alluring, more charming in his portrayals of the American landscape than in his "Early Autumn," with its tender color and soft warm light; his "Buttercup Time," a Spring vista, breathing poetry; his "Silver Trail," a marine, an unusual motif for this painter with its quivering moonlight on placid waters, and his "Winding Brook," with its effective distance and airy atmosphere.

The versatility of Frank W. Benson is clearly evidenced in the present showing of his work, which presents one of his best oils of birds, a brilliantly colored Hooded Merganser in full flight (what knowledge of the anatomy of birds the artist has!); a large and beautifully lit interior with woman's figure (no near Vermeer), his flashing brilliant standing woman's figure "Color Study," his half length woman portrait oval "Elisabeth," his fine, truthful, strongly drawn "Girl Sewing," and his landscape, simply clouds sweeping before the northwest wind ("Keewaydin—the Home Wind"), and his marine "Shimmering Sea" with its lovely light.

An exhibition to delight all lovers of good, truthful and the best American landscape and figure painting.

Modern Oils at Dudensing Galleries

Some 28 painters, European and American, show at the first exhibition of the season at the Dudensing Galleries, 45 W. 44 St., through Nov. 27. Seldom has N. Y. seen such a varied and important collection of paintings, representing two continents. Among the more noted modern European painters represented by good examples are Sisley ("Warm Afternoon, Verreux"—in his best manner), Pissarro, Laparra, Beatrice How, Albert Lebourg, Marce Berranneau, Francois Cachoud, Octave Guillonet and Victor Charret, whose first exhibition in America, held at these galleries last year, proved a decided success. "Melting Snow," in the present exhibition, is an excellent example of impressionistic art. And in this group there is also a beautiful example of J. C. Cazin, "Little Pine at Lavandon," with fine atmospheric qualities, interesting design and fresh appealing color. The modern Dutch school is represented by works by Carl Eugene Mullert, Johan Meyer and Bernard De Hoog. In the American group, which occupies the entire rear gallery, there are fine examples of Blakelock ("Rising Moon" and "The Oak at Sunset"). Emile Carlsen's "Group of Trees" (tender in tone and full of the quality that always marks his work), two landscapes by George Inness, "Florida Sunset" and "Leeds," all compelling interest in the display, and there are Wyants, Twachtmans, Bruce Cranes and Ritchels to enhance this important group. Leonard Ochtman, A. T. Van Laer, Ballard Williams, Charles M. Dewey and Frank Bicknell are also represented.

Mrs. Norman at Rosenbach's

Mrs. de Loria Norman held an exhibition of some 12 watercolors, 8 oils and a number of illuminations on vellum, with some illuminated books, at the Rosenbach Galleries, No. 273 Madison Ave., Wednesday and Thursday last. The artist has a good and refined color sense, and a strong poetic vein in her pictures, but her drawing of the figure is weak and shows the need of more study. Her illumination work is admirable and this is evidently her forte.

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A Society Art Loan Show

A loan exhibition of Old Masters, for the benefit of the Bellevue Hospital Convalescent Relief Committee, will be held in the galleries at 566 Fifth Ave. Nov. 29 to Dec. 18 next. Many of the portraits to be shown, which include some of the finest examples of the Old Masters in America, will be loaned by their owners for the first time for this exhibition, and will include works by Rembrandt, Gainsborough, Romney, Reynolds, Franz Hals, Van Dyck, Copley, Holbein, Manet, Chardin, Hoppner, Rubens, Raeburn, Fragonard.

The exhibition is to be held under the patronage of 31 women of prominence in the N. Y. social world.

(Exhibitions continued on Page 5)

Important Examples of
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London, Nov. 10, 1920.

The canvas originally named by Eric Kennington "The Victims," and which, when shown in Canada was rechristened there "The Conquerors," is one of the most striking works in this artist's exhibition at the Alpine Club galleries. This vigorous composition, one of the few really worthy war pictures that have been given the world, deals with the march of Canadian soldiers to what, in the opinion of the painter, was an inhuman doom imposed upon them by a merciless civilization. To the Canadians, however, the point of view of the heroism ennobling that doom seemed to be the paramount feature in the theme, hence the re-naming of the picture. In technique and general treatment, Kennington shows that he has given greater study to the antique than is the wont of the "modernists" in general. Many of the figures in this work are drawn with extreme care as to detail and characterization, as if the life story of each one were to him a matter of moment. The method is particularly telling in this connection, since it serves to emphasize effectively the fact that although in the eyes of a War Office soldiers may be regarded as so much raw material in the game of war, each man is actually a separate unit, to whom his own career is of infinite importance. In the majority of war pictures it seems to have been the aim of the artist to sink his individuality and merely convey the impression made on the onlooker rather than that conveyed to the participants.

"Hermitage" Pictures for England

It is said that a number of the pictures from the Hermitage Museum at Petrograd, which have been sold by those now in charge of Russian affairs (if one can be permitted so legitimate an expression in connection with lawlessness) are destined for England, and will soon make their appearance in London. Many of the finest of the Hermitage treasures were by English artists, Gainsborough, Romney and Lawrence figuring prominently among the Rembrandts and Van Dycks. As the present time is one of general "slump" in regard to pictures and art works in general, it is probable that nothing definite will be circulated in this connection until better days come. It would be curious if the money realized in Russia for the pictures were to be utilized, as will probably be the case, for propaganda purposes in the very country whence it was obtained.

Berlin Buys English Color Prints

Apparently anti-British feeling does not prevent the German connoisseur evincing his appreciation of British art, for English color prints have been fetching high prices in Berlin of late. XVIII C. artists' work such as Morland and Ward commanding especially big figures. Evidently it is not only home competition that has sent up the price of the prints so conspicuously of late in English salesrooms.

Dealers Visit Buckingham Palace

A new departure was made last month when, with the permission of the King and Queen, the State Chamberlain issued an invitation to members of the fine art trade in London to visit Buckingham Palace with a view to studying the Old Masters which adorn its walls. Many of these pictures have from time to time been loaned to various exhibitions, so that the public has become fairly familiar with them, but the opportunity of viewing the collection as a whole was greatly appreciated. L. G-S.

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SPANISH ART AT ROYAL ACADEMY

(From our London Correspondent.)

London, Nov. 10, 1920.

The compilers of exhibition catalogs should be psychologists and, acting on the realization of the importance of the mental mood brought to the enjoyment of pictures, avoid that distressing want of harmony between hanging committee and numbered list which in the case of the Spanish exhibition now on at Burlington House proves such a source of unnecessary irritation to the visitor. A catalog arranged according to the artists and not to the order in which their works are hung may be excellent for purposes of reference, but a thorn in the flesh at the time of contemplation.

Having accustomed oneself to the vagaries of the catalog and reconciled oneself to the fact that Spain is not sending her most world-famous canvases but is largely contributing works from private collections, of great interest but hardly of such conspicuous merit that one finds much to cause one to congratulate oneself on the achievement of the enterprise. What will probably linger chiefly in one's memory are the two rooms devoted respectively to El Greco and Goya. The art of El Greco has now for some time become a cult among the art lovers of this country; his name is as much one to conjure with as was that of Botticelli some thirty years ago. Here one has in the ten pictures from his brush a fine sense of the asceticism and spirituality that distinguished his conceptions. In his "Portrait of Himself" one finds, as it were, the key to his vision. It is the face of a man who has suffered, who has tasted life in all its forms and found it both bitter and sweet. Only so could he have painted his "Saint Louis, King of France," with its depth of feeling and its suggestion of underlying tragedy. This impressive work is far more vigorous and vital than the Saint Sebastian of his later period, which hangs close by, the frequency with which El Greco essayed this subject apparently having resulted in a certain emasculation and weakening of treatment.

The Versatile Goya

In the Goya room one finds remarkable evidence of the versatility of this painter. One can hardly credit that the same hand is responsible for the ghastly realism of the "Pest House," with its writhing victims, illumined with an intensity of lighting that only seems to enhance the impression of suffering conveyed, and at the same time for the Fragonardesque treatment of the "Swing" and the "Amorous Parley," both so lighthearted in their purely superficial and decorative point of view. The Duke of Alba and Berwick (almost as many pictures of importance are derived from English collections as from Spanish) lends a splendid "Portrait of Dona Maria, Duchess of Alba," in which Goya has definitely discarded the rôle of court painter and given a delightfully natural, unaffected study of a beautiful woman. It is perhaps in his portraits that Goya shows not only his most interesting personality but also his most evolved technique.

Velasquez in Still Life

To mention Velasquez after two other of his countrymen lays one open to challenge, but, strangely enough, it is not the Velasquez of this exhibition that calls for primary consideration, splendid as are many of the examples of his genius. In "The Cook," lent by Mr. Otto Beit, one has in its pre-occupation with the still life adjuncts, a forecast of the sureness of hand which is later to achieve such marvelous results. For psychological insight we have to go to his "Don Baltasar Carlos," as beautiful in color as it is dignified in style.

De Morales and Zurbaran

For sheer purity of conception and delicacy of interpretation "The Fifth Dolor" of Luis de Morales is unsurpassable; the tragedy is unforced, its realization deeply sincere; it has in it the religious fervor of Spain. In regard to Zurbaran, the finest work is to be found not so much in the religious themes exhibited here as in his charmingly simple and unsophisticated "Virgin as a Young Girl Doing Needlework," a picture quite primitive in feeling, and his "Benjamin," a masterly study of a figure, standing dark against a lurid sky, the details depicted with superb finish.

Controversy will no doubt rage before long as to the correctness of various attributions of some of the pictures shown; indeed, the juxtaposition of various great works itself gives cause for comparison and conjecture. Even among the Primitives one finds exhibits which suggest Flemish rather than Spanish origin. But this will only add further interest to an exhibition which is already rich. Of the modern Spanish pictures, there need not be said a great deal. They are facile and colorful but hardly worthy of their brilliant ancestry.

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PARIS LETTER

Paris, Nov. 10, 1920.

Morgan Russell is probably the first artist to have boldly and frankly depicted the Eiffel Tower. Possibly some "cubists" have given some abstracted, dissected versions, but these do not come under the category of representation. Morgan Russell calls himself, I believe, a "synchronist," but by any other name he would be as good a painter, while the qualification may be misleading. A striving to avoid the slightest risk of equivocal reading in his work seems to be his aim, and if it is not, it is his second nature. At an exhibition of his pictures at Chéron's he showed views of Paris which, with the exception of a few subjects, painters have not hitherto gone in for. In lieu of the picturesque old quarters of St. Severin, St. Julien le Pauvre, the Place du Tertre or the Luxembourg gardens, he has pitched his easel in front of the Opera House, taking quite serenely an aspect of it such as one sees on the picture post cards sold by the hawkers in the Place de la Concorde. The Gare St. Lazare, with the people speeding about in its neighborhood, the figures painted broadly but individually, as it were, each with his little costume and gait; the Place de la Bastille, the Chatelet, a newspaper kiosk, etc.—these are his favorite themes. Once he has been tempted by Notre Dame and another time by the modern Basilica of the Sacré Coeur, but in either case he is not quite his one-minded, un-sentimental self.

Salon Side Shows

A characteristic of the Salon d'Automne, distinguishing it from the other Salons, are the side shows. This year a feature of this kind is the room devoted to the "book artistic." The contribution of noted artists, specialists or not, to the embellishment of books has a peculiarly French flavor, the work being freer and bolder than that of, for instance, English illustrators, although they are the admiration of everyone and pioneers in the modern renaissance of that art. An Anglo-Saxon name figures, however, among the artists represented, that of John Storrs, whose illustrations for a French edition of Whitman are big and striking. He belongs to the wood-cutters like De-thomas, Robert Bonfils, Herman-Paul, Picart Le Doux, who engrave their own designs, as do also Morin-Jean, Jolly, Vox, Dufy, Raphael Drouart, Paul Vera, Buhot and Mlle. Tirman. Matisse and Labourer show etchings and Soulages his drawings.

Among the most competent women exhibiting at the Salon d'Automne is Mme. Agutte, who shows a striking portrait of the well-known poet and art critic, Gustave Kahn. It is an open secret that Mme. Agutte is the wife of M. Marcel Sembat, former Minister of State.

Late Art Notes

For his work in favor of the French cause as president of the Mission of Higher French Studies in the U. S., M. Theodore Robinson, member of the Institute and editor of the Gazette des Beaux Arts, has been promoted from the rank of Chevalier to that of Officier in the Legion of Honor, while, for his erudite works on the destruction of France's monuments during the war, his assistant editor, M. Auguste Marguillier, has been nominated Chevalier.

The realization of religious art works is the object of an association formed by the painters Georges Desvallieres and Maurice Denis.

The stained glass windows which had been removed from the Church of St. Germain l'Auxerrois during the bombardments, have been replaced in their positions.

The names of Foch, Joffre and Gallieni have been given to three new galleries displaying mementoes of the war at the Musée de l'Armée.

A portrait by Mme. Vigée Lébrun of the Marechal de Segur has been left to the Museum Versailles by Marquise de Segur.

Debutant Mezzotints

The mezzotints by Debucourt shown together with his paintings at the Pavillon de Marsan have known the most extraordinary contrasts of fortune. The work of this artist, who gave such an intimate idea of the life of the 18th century, came into favor in 1864 when a print of the "Promenade Publique" bought by Fossé d'Arcosse for 15 cents at a stall on the Pont Neuf fetched 255 frs. at the sale of the collector's gallery. Twenty years later a proof avant la lettre of the same subject was bought for 1,500 francs for the Musée Carnavalet. Nowadays twenty times that figure would hardly buy it. In 1907, "Heur et Malheur" was paid 23,300 frs., "La Main" and "La Rose" fetched 3,300 frs. at the Sardou sale in 1909, while just two months ago "Les Deux Baisers" brought 29,375 frs. (costs included) at the Princesse X... sale.

This rise in popularity has, naturally, been accompanied by an increase in the

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Correspondence Solicited

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supply of forged prints whose circulation may, to some extent, be impeded by the public display of M. Maurice Fenaille's picked collection. But the chief attraction of the recent display was the revelation of Debucourt as a painter, for in this capacity he is far less familiar than as the graver who continued and improved the processes of Le Blon, Dagoty, Bonnet and Janinet. His earliest paintings here brought together, to the number of some thirty plus fifteen drawings, are after the manner of Teniers and Van Ostade and are much less characteristic than his later ones, more illustrative of these of his own time and its customs as also of the peculiar qualities of the painters of that period whose skill he shared to a very remarkable and too little recognized extent. Their titles: "Le Jongleur," "La Dame au Village," "L'Arrivée du Bac," "Le Montreur de Marionnettes," "Le Bal de Sceaux" and "Préparatifs de la Fête de la Fédération" give an idea of, at least, their documentary interest.

This event was soon followed by the foreign collections from the French war-museum which continues to be closed to the public. The manifestation has given an opportunity for English and American visitors at present in Paris to form an opinion as to French competence in bringing together data and curios reminiscent of the war. M. René-Jean, the museum's curator, has at any rate done his very utmost to make the best possible show with the means at hand.

Art Export Tax Bungled

That the present export tax has been bungled seems to be the opinion of the Chronique des Arts et de la Curiosité. "The least," it says, "that should have been done would have been to make provision for a board of 'expertization' or consultation for the valuation of the works, which, by the present rules, must be bought by the State or national institutions, at a price fixed by the owner himself." "Again," it asks, "who is to decide as to artistic merits or historic importance? To avoid errors or favors it should have been ordered referred to a commission which would make its reasons public. This has not been proposed."

The same organ discusses the time limit for export, which has been fixed at 1830, works later than this date not being included in the embargo. If the historic value of works belonging to modern times is secondary, their artistic significance may, on the other hand, be marked. But the law is definite.

"A much better plan," says the journal, "would have been to have drawn up an inventory of all the art works in France at the present day, according to a suggestion made by M. Theodore Reinach before the Chamber of Deputies some time ago, and with or without the consent of the owners." That every art work leaving the country, or whenever exportation is threatened, or whenever exportation in its minutest details is necessary in the Chronique's opinion, so that valuable archives may be constituted for the future. M. C.

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both the new and old address should be
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SPECIAL ANNOUNCEMENT

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance and
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

THE NOVEMBER BURLINGTON

The acquisitions of the Louvre dur-
ing the war are noted and described
by Paul Jamot in the opening article
of the November issue of the Burling-
ton Magazine, just received from Lon-
don. John Shuckbridge Risley writes
entertainingly on "Georgian Election-
eering Glasses," and A. F. Kendrick
and J. W. Arnold treat, each in an
article, of "Persian Stuffs With Figure
Subjects," and Dr. Tancred Borenius
contributes an article on the reopening
of Hertford House, the home of the
famous Wallace collection, in which
he notes some changes in attributions
among the pictures. R. R. Tatlock
writes of what he calls "the over-
looked art of Henry Alken," the
painter, miniaturist, print maker and
caricaturist of the early XIX century.

In the monthly Chronicle are notes
on the London Group, Paintings by
Spencer Gore, by Viennese children,
by Felix Vallotton, and paintings and
drawings by Pissaro now at various
London galleries, and on furniture at
Sotheby's. There are letters from J. F.
Flanagan on "Ancient Chinese Figured
Silks" and E. A. Jones on "A For-
gotten Inventor" (Joachim Andreas
Bahre).

The Burlington may be had from
the American agent, James B. Town-
send, 15 E. 40 St.

MET'N MUSEUM NEEDS FUNDS

It should be no surprise to the art
public that the Metropolitan Museum,
through its president, makes an appeal
to the public for funds, not only to
meet a deficit of some \$50,000 in the
conduct of the institution this current
year, but against a deficit next year of,
at least double that amount. We say
that the appeal should be no surprise
for it can be easily understood that
without any increase in the annual
appropriation from the city, the neces-
sarily greatly augmented cost of opera-
tion, notably the rise in the salaries of
the necessary employees, which will
have to be still further raised next
year, the present and a still larger
future deficit, is bound to follow.

It may be asked why the income or
even the principal, where its disposi-
tion is not proscribed, of some of the
larger bequests to the institution of
recent years, could not be applied to
these deficits, at least through the
present troublous post-war period? To
this query the reply must be that these
bequests, in almost every instance,
have been made for certain and specific
purposes, chiefly the acquisition of
treasures and the maintenance of spe-
cial collections already bequeathed, so
their use is out of the question.

We emphasized editorially, the fact
last Spring—one not generally or pub-
licly known or appreciated that the
Metropolitan Museum—and this claim
is not a foolish boast—in the complete-
ness and extent of its treasures, repre-
senting virtually every department and
field of ancient and modern art—is not
only the most comprehensive, but the
only real museum of art in general in
the world, despite the fact that, natu-
rally, it does not possess the greatest
examples of ancient school and periods
in most instances.

We cited the National Gallery of
England, the Prado of Spain, and the
picture galleries of Holland, Germany,
Austria and Italy, in which are the
most famous works of the great
masters of painting, and we noted
some of the many private collections
of art objects, tapestries, etc., scattered
throughout Europe—as also the large
and varied art collections of the South
Kensington and Victoria and Albert
Museums of London—but when this is
said, the fact remains that no other
Museum in the world compares with
the Metropolitan in the extent and
variety of its collections.

Should not the citizens, therefore, of
a metropolis which can so proudly
claim such an institution as the Metro-
politan as their own be willing to
gladly contribute to its support in
these times of its need?

ARTISTS AND DEALERS

At the last general reunion of the Cham-
ber of Curiosity and Beaux Arts in Paris,
Durand-Ruel and Sons were offered and ac-
cepted the post of Second Vice-President.

Mr. D. K. Kelekian of Paris arrived on
La France on her last westward voyage,
and is at his galleries, No. 709 Fifth Ave.

M. Jacques Seligmann arrived from Paris
on the New Amsterdam Wednesday last
and is at his galleries, No. 705 Fifth Ave.

M. Joseph Durand-Ruel is due here on
La Savoie from Havre next week.

M. and Mme. de Francheville (Andree
Lenique), who left N. Y. in September to
permanently reside in Paris, are now in
Funchal, Madeira, where they have decided
to tarry for the winter.

OBITUARY

Mathias Sandor

Mathias Sandor, miniature and landscape
artist of note, died in his N. Y. home
Nov. 3 last, following an attack of apo-
plexy.

He was born in Hungary in 1857. He
studied in L'Academie Julien in Paris and
the Art Students' League. He was a pupil
of Gabriel Ferrier and Francois Flameng.
For the past ten years Mr. Sandor had de-
voted himself to the painting of miniatures
and landscapes and his paintings of the In-
dians and their homes in New Mexico
brought him deserved reputation. He was a
member of the Salmagundi Club and Artists'
Fund Society.

Marcel Bing

Marcel Bing, the Paris art connoisseur and
dealer in Japanese art of the Rue Saint
Georges, is dead in that city. He was the
son of Samuel Bing, the well known im-
porter of Japanese art, who was one of the
first to promote the taste for this art in
France. Marcel Bing, who had his first
training with his father among his beautiful
collections, later followed the course at the
Louvre, where he took his diploma, special-
izing in the study of Japanese art, in which
he was to become an authority. His death,
which occurred on his return from a voyage
to Japan, is a great loss to art.

Thomas Shields Clarke

Thomas Shields Clarke died Monday last
in the Post-Graduate Hospital, this city. He
had been ill only a short time and under-
went an operation several days ago. He
was born in Pittsburgh, in 1860, where his
father was connected with the Pa. R. R. Mr.
Clarke entered Princeton Univ. in 1878,
and while there established the comic paper,
The Tiger. He was graduated in 1882, and
spent the following winter at the Art Stu-
dents' League. In 1883 he went to Paris
to continue his studies and entered the
Academie Julien, working part of the day
under Lefebvre and Boulanger and devot-
ing the rest of his time to study under the
noted sculptor Chapu. Subsequently he
spent nearly three years at the studio of
Gérome at the Beaux Arts, and then went
to Neuilly to become a special pupil of
Dagnan-Bouveret. He also studied in Rome,
Florence and Venice and traveled exten-
sively. He lived abroad eleven years.

Mr. Clarke exhibited paintings and sculp-
ture in the salons and also in the interna-
tional exhibitions at Berlin, Madrid, London
and other cities and won many medals. He
also was awarded medals at San Francisco,
Atlanta and other cities.

Among the artist's best known paintings
are "A Fool's Fool," now in the permanent
collection of the Pa. Academy; "The Night
Market in Morocco," owned by the Phila.
Art Club; "A Gondola Girl," "Morning," and
"Noon and Night." A bronze group with
figures of heroic size, for a drinking foun-
tain, entitled "The Cider Press," exhibited
at Madrid, and also at Chicago, stands in the
Golden Gate Park, San Francisco. A more
important work is a monument to Princeton,
entitled "To Alma Mater."

Mr. Clarke was a member of the National
Sculpture Society, the National Arts Club,
the Century, University, and Princeton
Clubs, the Royal Society of Arts of London,
the Metropolitan Museum, Museum of
Natural History and Architectural League.

He married in Geneva, Switzerland, in
1887, Adelaide Knox, of this city, and with
his wife he is survived by a son, Charles
John Clarke, and two daughters, Miss Alma
Adelaide Clarke and Mrs. George C. P. Rem-
ington, of Chicago.

ARTISTS' MARRIAGES

Brown-Fox

Bolton Brown has married Miss Lilian
Fox, inventor and maker of the "Dragon
Fly" lusterware. Mr. and Mrs. Brown are
living at No. 219 E. 48 St. where they have
a pottery, kiln and salesroom and where
Mr. Brown has a workshop for his litho-
graphs.

Rich-Wood

The marriage took place recently in Los
Angeles of John H. Rich, the portrait paint-
er, formerly of Boston, and Miss Helen B.
Wood, Art Director of the Los Angeles
Museum and correspondent of the Art
News in that city.

Benda-Campfield

Wladyslaw T. Benda, the well-known ar-
tist and illustrator, who has lately added to
his reputation by originating masks for
stage use, was married Nov. 1 to Miss
Romola Campfield of N. Y., who has been
one of his pupils, at Mr. Benda's studio,
No. 1 Gramercy Park, in the presence of
a few friends.

Mr. Benda is of Polish extraction and a
nephew of Mme. Modjeska. He became
known through his paintings and illustra-
tions long before he took up the production
of his masks, which the Greenwich Village
Follies, 1920, are now featuring.

THE KANSAS CITY DA VINCI (?)

(Correspondence AMERICAN ART NEWS.)

Paris, Nov. 10, 1920.

The interest produced, and quite natural-
ly, in the U. S. over the picture which, on
the allegation of a single Paris "expert,"
has acquired the reputation of being a
"Leonardo" has not found an echo in Paris
where no one, the "expert" excepted and
who, no doubt acted in perfect good faith,
is informed about it. I had as a matter of
fact some difficulty in waking up the mem-
ory of M. Guiffrey, the distinguished di-
rector of the Louvre who, through his
absence from Paris I was unable to inter-
view before, on the subject. After a few
moments' excogitation he remembered hav-
ing been invited to see this picture brought,
among so many to the Louvre for the direc-
tor's opinion and which their owners claim
to be the "true originals" of other versions
at the Museum. "These are incidents of
constant occurrence," said M. Guiffrey.
"The case of Sir John Lavery's 'Holy
Family' is one of the kind. The Louvre
is always supposed to house the 'copy.'
Every now and again we are called upon
to examine assumed Leonardos and it is our
duty to give our best attention to them.
Now in the instance of 'La Belle Ferron-
niere,' which has never left the Louvre
since it first got into it, and Leonardo's pic-
tures especially, how can this be? Copies
were not passed on to kings like Francis I
—who received Leonardo, whom he knew
well, at his court, as you know—in those
days. The King and his friends got the
authentic works. It was the copy, when
copy there was, which passed from hand
to hand." (M. Guiffrey categorically de-
nied, as I have already cabled you, that any
offer of purchase was even made on behalf
of the Louvre of a picture similar to that
known as "La Belle Ferronniere.") The idea
never occurred to the authorities. The pic-
ture he saw was a very good copy of that
work and made perhaps as far back as the
XVI C. As to the inscription at the back
of the picture at Kansas City, the date cor-
responds to the period when the art of
conveying a painting from the wood-panel
onto canvas had just been discovered.

Thus the whole romantic story, which
has covered columns and pages in American
newspapers has the value of a cinemato-
graph film. Moreover, it contains, side by
side a lot of sentimental stuff, which is more
or less relevant to the point at issue. One
misstatement—the assertion that the direc-
tor of the Louvre had so much admiration
for the work that he proposed its purchase
for the Museum, I have now disproved.

M. C.

SWISS BISHOP AS ART "EXPERT"

Mr. Conrad Hug, of the Hug-Saracheck
art galleries, Kansas City, had a distin-
guished guest recently, the Bishop of Chur,
Switzerland, Dr. Schmid von Grueneck. The
bishop was passing through the city, and
hearing some time ago of the presence of
the much-disputed "La Belle Ferronniere,"
now in Kansas City and claimed as the orig-
inal of Da Vinci's, called on Mr. Hug and
asked to be allowed to view the picture.
Mr. Hug was only too glad to comply, espe-
cially when he learned of the wide knowl-
edge Bishop Von Grueneck has of old mas-
ters, the true connoisseurship of the owner
of many fine paintings. The bishop owns a
genuine Da Vinci himself, a small Madonna
and Child study, and appeared to be fully
convinced of the authenticity of the "La
Belle Ferronniere," now being held by Mr.
Hug for the owners, Mr. and Mrs. Harry
Hahn of Junction City, Kas. So positive is
he of the legality of the claim that this is
the original painted by Da Vinci that he
dictated the following letter to Mr. Hug:

"Kansas City, Mo., Oct. 29, 1920.

"We have examined today at Mr. Hug's, Kansas
City, Mo., an oil portrait representing a female figure.
The characteristic marks of the art of Leonardo Da
Vinci are present to such a degree that we who are
also in possession of one of his immortal works, do
not hesitate in the least to declare the picture as a
genuine, extremely valuable and well-preserved orig-
inal of the great master. The picture will be an
ornament of any gallery.

(Signed)

"DR. SCHMID VON GRUENECK,

"Bishop of Chur, Switzerland."

Daniel Chester French, accompanied by
Mrs. French, will sail Nov. 22 to spend the
winter in Italy. Mme. Marie Apel is to
occupy his 8th St. studio during the sculp-
tor's absence.

Dr. Edward Robinson, of the Metropoli-
tan Museum, with Mrs. Robinson, sailed
this week on the Cretic for Naples on a six
months' leave of absence.

Mrs. Lucy Brown, formerly Mrs. Bolton
Brown, recently returned from a four
months' trip to and through Japan, where
she lived two months in a Buddhist temple,
made some pilgrimages and ascended
Mount Fuji. She says she "has become an
ardent Japanophile." Mrs. Brown is at No.
665 Fifth Ave. where she is handling
Japanese prints.

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EXHIBITIONS NOW ON

(Continued from Page 2)

Childe Hassam's Watercolors

In his exhibition of some 31 watercolors at the Milch Galleries, 108 W. 57 St., through Nov. 27, Childe Hassam has achieved a decidedly high stage of art expression. So subtle are the works in their aesthetic meaning that they will not appeal so strongly to the layman or casual art lover as to artists and students. His color quality and skillful technique go far beyond anything N. Y. has seen in the lighter medium since Sargent gave the art world a surprise with his collection of watercolors several years ago at a Fifth Ave. gallery. The "Rockport Quarry Set," a prize winner at the Pa. Academy two years ago, is here, "Gray Morning," delicately soft in tone, "The Dock," broad and impressive, and "Afternoon," brilliant and sunny, are in the group. In "The Hudson River Set," which includes "Old House on the Hudson," with freedom and breadth, "Early Morning—Above Newburgh," "Sunset from Fishkill Landing," "Bull Head and Break Neck" and "Storm King" are all remarkable works. There is also beautiful quality in "Broadway—Newburgh," the Hudson prize winner at the last N. Y. Watercolor Club exhibition. In addition there is the New England set of 14 examples, including such subjects as "The Kitchen Door," a homely subject suffused with art and poetry, "Casa Eby-Cos Cob," with remarkable depth of shadow and ably handled reflection of the house in the water, "Doorway of the Warner House," lovely in color, and "A Portsmouth Stoop," flooded with sunshine balanced by subtle shadows.

Sculptures by Marie Apel

Madame Marie Apel, an English sculptress, resident in this city for seven years past, and whose work has attracted attention from time to time when shown occasionally at minor exhibitions the past few seasons, is now holding her first at all large and comprehensive exhibition in the spacious studio of Daniel C. French, which runs through from 2 West 8th St. to 11 MacDougall Alley.

The young sculptress shows some 42 examples of her work—some large and many small figures and groups—and the display, as a whole, confirms the favorable judgment long since passed upon her production in the Art News. She models well, and, at times, strongly, poses her sitters with good judgment, and gives to many of her modellings an unusually refined and alluring poetic charm. This is especially noticeable in her "Maternity," a Madonna group, whose reproduction adorns the front page of the catalog, and which despite the hackneyed subject has individuality and rare sweetness of expression. Other important and successful works are an impressive life-size standing figure of Chin Gee Hee, president of the Sonning Railway at Hong Kong—a truthful presentment of a serious-faced Chinaman in native garb, a speaking bust of Augustus Post, whose expressive Italian-American features are well presented, a lovely bust of Priscilla, Countess Annesley, and others of Mme. Eva Gauthier, little Margaret Geiger, aged four months, and Miss Marianne McKeever.

An enlarged bust of the valorous and deceased French aviator, Capt. George Guynemer, while strongly modelled is a trifle stiff and the expression is too fixed. Mme. Apel is especially happy in her small figures of children and women, and in some memorial pieces, notably one entitled "The Mourner," to be erected by Mr. William Sleicher of Troy, N. Y.; a memorial cross for the late Robert Gardiner of Easthampton, N. Y., and a memorial panel. Mme. Apel has "arrived," as the French say in this, her adopted country, and has a most promising future.

Museum's Spanish Master

There is now on exhibition in the Recent Accessions Room of the Metropolitan Museum a large painting by Zurbaran, "The Battle of Las Navas de Tolosa," from the Carthusian Monastery at Xeres. In the Print Department the latest acquisition is the gift of the finest collection of book plates ever formed in this country, 20 years' work of William E. Baillie of Bridgeport, Conn., presented by him to the Museum.

Lathrop at Rehn Galleries

William L. Lathrop, the American poet-painter, is showing a group of his recent landscapes at the Rehn Galleries, 6 W. 50 St., through Dec. 4. The refined reserve of color, painter's quality and rare poetry expressed in this artist's work is so subtle that for years he was called a "Painters' painter." The artist has finally received appreciation from the art public, proof of which is the fact that on the opening day of the exhibition \$4,000 worth of pictures were sold, and several more sales are in prospect. The center West wall is given to "Summer," a large canvas, with fine distance, good design and well painted trees. A stretch of yellow greens remarkable in color values, forms the foreground, with trees and hills in the distance. "The Plowman," simply conceived and permeated with romantic quality, is a gem. "Old Limeport Hill," in soft grays, is one of the most appealing works in the display and there is "The Old Barn in Winter" with well painted snow and subtle shadows, "The River Lane," with a beautiful sky and tender atmospheric qualities, "Twilight," "Green Swade," "The Brook" and "The Maple Tree," all worthy of study.

Howard Leigh's Lithographs

When one considers that Howard Leigh, the young artist now exhibiting a collection of lithographs made on the scarred battlefields of France, at the Anderson Galleries, 59 St. and Park Ave., through Nov. 20, is mainly self taught and that he has supported himself and secured a college education through the sale of his drawings, the success he has reached in his work seems decidedly remarkable. There are vitality and confidence in the execution of his chosen subjects, albeit that he still has much to learn in the art of elimination and general composition. His buildings, however, which include cathedrals at St. Quentin, Rheims, Rouen, Soissons, Verdun and Paris and other architectural subjects are presented with a sense of character scarcely reached by many of the older—more experienced artists who have attempted to reproduce them. He appears to have a natural talent for light and shade and his "Ancient Street, Chateau Thierry," "Church St. Jaques, Rheims," "The Market Place," "Church St. Roch, Paris," "Pont Neuf," "Tour St. Jacques," "Quai du Louvre," "The Old Abbey-Essonne-sur-Marne" and many other designs are all admirable.

Jennie Brownscombe Shows Reproductions

Miss Jennie Brownscombe, whose work has been known to the art public in America and Europe for many years, is holding an exhibition of the published reproductions of her pictures at her studio, 96 Fifth Ave. She shows many large etchings, engravings and reproductions in color, the subjects of which make a sentimental appeal or are of historic interest and often of both.

Most of the pictures include many carefully worked out figures and two of the happiest and most graceful of these are "A Colonial Minuet" and "Palm Sunday." Several incidents from the life of George Washington, such as "The First Meeting of Washington and Martha Custis," are well treated and the costumes of the time are accurately depicted.

"The Season of Flowers," "Berry Picking" and "The First American Thanksgiving" show many figures with charming rural surroundings (amid which Miss Brownscombe seems to feel especially at home).

The pictures are on view through the remaining afternoons of November and although over-sweet in style, they will be of interest and a pleasant contrast at least to much of the kaleidoscope art which is attracting attention at this time.

Cezanne Drawings at De Zayes'

The collection of drawings by Cezanne shown at the De Zayes' Galleries, 645 Fifth Ave., include mainly early studies of plaster casts and other attempts when the artist began to draw from life. Some few slight watercolors indicate an effort to work out a design, but they are merely fragments and mean little. All of the works were sent to this country by the artist's son.

(Exhibitions continued on Page 6)

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ANY ARTIST owning or leasing studio desiring to allow use of same to portrait painter of reputation for three to four hours daily, or three whole days per week, kindly communicate with J. S., Art News Office.

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FINE OLD SHEFFIELD PLATE Vegetable dish, with cover, circa 1780, pedigreed—also two Georgian silver boat-shaped salt cellars. For sale at low price. Address J. S., Art News Office.

Mr. Guy T. Eglinton, a young Englishman for some time in the employ of the John Lane Co., has been appointed by Mr. Jefferson Jones, manager of the Co., as Editor of the International Studio, to succeed the late W. H. de B. Nelson.

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ARTISTS' EXHIBITION CALENDAR

New Haven, Conn.—Paint and Clay Club Third annual exhibition "Little Pictures." Dec. 4-18. Entries close Nov. 20.

New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb. 6, 1921. Exhibits received at Galleries Dec. 30.

Philadelphia Art Club, S. Broad St., Phila., 27th annual oil exhibition, Dec. 11-Jan. 9. Entries in by or before Dec. 1 Exhibits Dec. 6 only, for out of town artists to L. Grieumard, 23 S. 18 St., Phila.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Apel (Marie) Studio, 12 W. 8 St.—Recent sculptures by Marie Apel.

Arden Gallery, 599 Fifth Ave.—Christmas exhibition and sale, to Dec. 27.

Arlington Galleries, 274 Madison Ave.—Portraits and landscapes by Ernest L. Ipsen, A. N. A., Nov. 22-Dec. 11.

Babcock Gallery, 19 E. 49 St.—Autumn display of American paintings.

Bourgeois Galleries, 668 Fifth Ave.—Paintings, lithographs, etchings and woodcuts by C. R. W. Nevinson of London.

Jennie Brownscombe's Studio, 96 Fifth Ave.—Reproductions of her works up to Dec. 1.

Camera Club, 121 W. 68 St.—Carbon Photographs by Alexander Keighley, F. R. P. S., to Dec. 1.

Daniel Gallery, 2 W. 47 St.—Modern Painters. (Group Exhibition.)

Dudensing Galleries, 45 W. 44 St.—International exhibition to Nov. 27.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary Cassatt, to Dec. 4.

Ehrich Galleries, 707 Fifth Ave.—Portraits by Old Masters.

Feragil Gallery, 607 Fifth Ave.—American Art in Paris by P. H. Bruce. Recent paintings by Geo. Inness, Jr.

Folsom Galleries, 104 W. 57 St.—Recent works by 15 modern American painters to inaugurate opening of new Gallery. Oils by Clark G. Voorhees, Nov. 22-Dec. 7.

E. Gimpel and Wildenstein Galleries, 647 Fifth Ave.—New Society of Artists, second annual exhibition, to Nov. 27.

Grolier Club, 47 E. 60 St.—Fine Printing from Didot the elder to the Ashenden Press, to Jan. 1.

Hanfstaeigl Galleries, 153 W. 57 St.—60 Etchings by Kasimir.

556 Fifth Ave.—Lithographs, 1820-1920. Wood engravings by August Lepere. Etchings by Whistler.

Kennedy Galleries, 613 Fifth Ave.—Original etchings by Louis Orr, Tony Kinney and Frank W. Benson.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Frank W. Benson and Willard L. Metcalf, to Nov. 29.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Mitch Galleries—Watercolors by Childe Hassam, "Rockport Quarry," "Hudson River" and "New England" sets, to Nov. 27.

Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents.

Museum of French Art, 599 Fifth Ave.—Collection modern French art, assembled by Museum's Paris Committee. To Jan. 1.

National Arts Club, 119 E. 19 St.—Books of the Year, Colonial Bookplates.

N. Y. Public Library, Fifth Ave. and 42 St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Pen and Brush Club, 134 E. 19 St.—Paintings of So. American birds, etc., by Miss Taylor. Arts and Craft exhibition and sales.

Persian Antique Gallery (R. Khan Monif) Madison Ave. and 61 St.—Rare Persian antiques, to Dec. 24.

Pratt Institute, Brooklyn—Shipyards paintings by John C. Johansen to Nov. 23.

Ralston Galleries, 12 E. 48 St.—Works by Frank Duveneck and his circle, Nov. 22-Dec. 6.

Societe Anonyme, 19 E. 47 St.—Works by 10 "Modernists," to Dec. 15.

Touchstone Gallery, 11 W. 47 St.—Oils by Flora Lauter, Adele Getty and Frank McKeon.

Woman's University Club, 106 E. 52 St.—Paintings of Paris, Japanese and Southern Gardens by Blanche Malone.

de Zayas Gallery, 549 Fifth Ave.—Drawings by Cezanne, to Nov. 27.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Madison Square S.—Library sets, etc., from estates Gustave Kobbe, Robert Maxwell and Elwin E. Jackson, Nov. 23-24, afternoons and evenings.

Anderson Galleries, Park Ave. and 59 St.—Paintings from the estate of Walter Kerr of East Orange, N. J. (an Inness Montclair landscape), Nov. 26, evening. Library Herman LeRoy Edgar (Part 1), Nov. 22-23, evenings. Library Charles J. Barnes Part 3—English literature, Nov. 22-23-24, afternoons.

Walpole Galleries, 10 E. 49 St.—Old blue china and Lowestoftware, old English and American glass, old tables, etc., Nov. 23, afternoon.

PARIS**November Art Auctions**

Nov. 30—Dec. 1-2—Galerie Georges Petit, Collection Bourdeley 2ème Vente Dessins Modernes.—Lair Dubreuil, Baudoin, auctioneers; Schoeller Administrateur de la Galerie Petit & Brame, expert.

EXHIBITIONS NOW ON**Art Crafts Show at Pen and Brush**

Fabrics, textiles, embroideries, potteries, tapestries, wood carvings, hand-wrought jewelries, hand-tooled leather, batiks and fine laces, in all amounting to over \$15,000 worth of art and crafts work are on exhibition and sale at the Pen and Brush Club, 134 E. 19 St. to Nov. 29. One section is devoted to the Ukrainian Needlecraft Guild, showing reproductions of original designs, and Hamilton House displays are Italian group. These are the pet projects of Mrs. Pasquale, who tells with gratitude that the People's Institute financed the experiment of helping these foreign women to perpetuate their knowledge of design and embroidery in their new home. Now, after one year, they no longer need aid as they are self supporting. In another section are the beautiful materials woven by Francesca de Capdevilla, the Ruthanna Flambeau, Mary Hibbard and other weavers. In glass cases one finds the butterfly jewelry of Miss Wootton, Miss Mary Allen's quaint pendants, Miss Harriet Ruth Forbes and Miss Hazen's choice collections, a creditable assortment of hand-tooled leather book covers and lettercases, and Marion Powys' lace, made in America, comparing most favorably with that made abroad.

A number of pieces of the Durant faience vie in beauty with the work of Adam Debrowski, who has also a corner devoted to a group of interesting and finely executed wood carving. Two saints are the work of Robert Robbins from Greenwich House, Mrs. Harry Payne Whitney's settlement on Barrow St.

Three Artists at Touchstone

A group of three painters—two women and a man, occupy the Touchstone Galleries, 11 W. 47 St., through Nov. 27 with recent examples of their work. Flora Lauter supplies the largest number of oils and her collection includes landscapes and figure subjects. She makes a commendable attempt at direct painting but is evidently held down in her desire for freedom of expression by difficult technical problems not yet mastered. Labored as is "A Student of Art," it shows seriousness of purpose and has promise. "Diningroom at Spaander's," a Holland subject, has action and is individual in design. "Dutch Windmill" is brilliant in color and has good atmospheric qualities, and "A Riot of Color" is an interesting, decorative flower composition. Adele Getty has a group of portraits that show an evident desire to record character and Frank McKeon sends several landscapes, mainly snow scenes.

Whistler Etchings at 556 Fifth Ave.

While nothing definite as yet appears to have been arranged for this season as regards to Mrs. Albert Sterner's "unique" exhibitions which art lovers had grown accustomed to during the past three years, the galleries at No. 556 Fifth Ave. have been entertaining their patrons with exhibitions of rare etchings, lithographs and prints. The last display now on is a collection of Whistler etchings which include some rare examples. There is one of the earliest sets which includes thirteen examples among them the famous "Whistler Sketching with a Curiosity Crowd," and a number of Paris subjects. Several examples of the "Thames Set" are also shown and include "Westminster Bridge" and "Parliament Buildings and Lambeth." "The Venetian Sets," which recall the libel suit Whistler vs. Ruskin.

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[There is now on exhibition a collection of Paintings, chiefly from the Estate of the late Walter Kerr of East Orange, New Jersey, including a beautiful landscape by Inness, dated Montclair, 1887, and examples of Berne-Bellecour, Bonheur, Boudin, Bouguereau, J. G. Brown, Glackens, etc. (To be sold Friday evening, November 26, at 8:15.)

[We shall shortly mail an illustrated catalogue of 198 Japanese prints from the collections of Dr. J. Clarence Webster of Chicago and W. P. Ralph Southern of London. The outstanding prints are two Sharakus and Utamaro's famous Korean Procession in fine condition. (To be sold Thursday evening, December 2, at 8:15.)

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CHICAGO

An exhibition by American artists of Swedish descent is on at the Art Institute. This is the collection of works by 42 men recently sent abroad and which was there received with enthusiasm. It represents the culmination of the efforts of the Swedish Club of Chicago, which has for ten years past given annual exhibitions of works by American artists of Swedish descent.

The collection of 100 paintings and 50 etchings was sent abroad last year, in connection with the tour of the Swedish Choral Club, being handled in America under the auspices of the American Scandinavian Foundation and in Sweden by the Sweden-America Foundation. One group of paintings was gathered in Chicago, another in N. Y. and it is surprising to note how many of the best men are represented in this show. The collection was first placed on view in the National Academy in N. Y. and later seen in the Royal Academy in Stockholm and in various important art centers throughout the North. It returns to Chicago laden with honors, a credit to the Swedish Club and to this city where the idea originated.

Another interesting event at the Institute is the annual exhibition of the Art Ceramic Club which is more than usually rich in things of use and beauty. Mrs. Leroy T. Steward, president of the Club, has an especially interesting and beautiful group of decorated porcelains.

Chicagoans have captured the two chief awards at the Peoria Society of Fine Arts exhibition in Peoria. The silver medal goes to Karl A. Buehr for his landscape "Farrons Creek" and the bronze medal to Carl R. Kraft for his canvas "In the Gloaming."

An exhibition of the works of Claude Buck marks the opening of the season at the Hamilton Club, where a new collection will be installed each month throughout the winter. This is certainly a creditable form of Club activity and one which other organizations would do well to encourage. The Hamilton Club has been among the first to realize that nothing is more interesting or elevating than exhibitions of pictures and to appoint a competent art committee. Appropriations for purchases for a permanent collection have also been made to the end of encouraging American art.

The Arts Club has opened its season with an exhibition of the works of Leon Bakst. It is well placed and arranged and has proven most satisfactory as offering just the note of the bizarre and decorative which is most likely to be appreciated in the midst of so many exhibitions.

At the opening of the Fred. Grant show here an innovation was planned in the way of an evening reception on the preceding evening; a formal affair elaborate and complete in every detail and something never before undertaken by an Institution of this kind. Mr. Barrie has made his success with new ideas, however, and the popularity of Fred. Grant socially makes private view of his works a delight to his host of friends.

The Palette and Chisel Club has opened its annual exhibition of small paintings and sketches by active professional members. This is the first of an interesting program of Club activities planned for this winter.

Echoes in the way of farther sales keep coming in from the recent exhibition at Aurora. Carson Pirie Scott and Co. report a total of around \$20,000 to date, which surely is a great tribute to the culture and understanding of the citizens of this Western town. If the country at large were to buy proportionately it would be a great and golden age for American art. Mr. Barrie has placed on view in the Carson Pirie Galleries the fruits of his sojourn in the East this summer. Four splendid Hawthornes, four Richard Millers, a Metcalf and many other important canvases are in the collection.

Evelyn Marie Stuart.

BOSTON

The St. Botolph Club opened its season with an exhibition of 50 or more watercolors by the English artist and author, Romilly Fedden. This is the first opportunity local art lovers have had in late years of viewing a large collection of watercolors by a member of the English school. Mr. Fedden paints in a low key and has a smooth and highly-finished technique. Obviously the pictures are painted to please, his scenes are clear representations of things as he sees them, and as he sees with the eye of a poet, his work might be termed poetical translations of nature. His N. Y. street and harbor scenes, done in the twilight, are perhaps among the best examples, although three handsomely painted still lifes claim equal attention.

Clifton Scott Carbee held an exhibition last week of his portraits at his studio, 110 Tremont St. Some new portraits never before shown, as well as several previously exhibited at the Boston Art Club, Academy of Design and the Pa. Academy made up the display.

From all reports the Concord Art Show, to open Nov. 21, will be the finest since the Ass'n's opening exhibition five years ago. Hundreds of paintings, drawings, etch-

ings and sculptures were sent in and the jury had an unusually hard time in selecting the winners.

A follower in the footsteps of Dodge Macknight, at least in his way of seeing color, is Theodore Coe, who is holding an exhibition in the large gallery of Doll & Richards. Over 30 oils, the majority landscapes, with one interior and three still lifes, make up the display. Mr. Macknight, in the foreword of the catalog, says of Mr. Coe's work: "It is entirely personal. With large streaks and splashes of the most brilliant pigments, put on fearlessly, very high in tone, the artist seeks light and atmosphere and gives us gay bouquets, brilliant and joyous." Mr. Coe began his career at the age of 17 to draw on wood for wood engravings in N. Y. Later he studied in the evening classes at the National Academy and subsequently from life at the Brooklyn Art School. For a short time he studied under Twachtman and during a stay abroad painted in Italy, France and England. Mr. Coe has sought inspiration for the present lot of paintings among the lowlands of Cape Cod and the swamps of Florida.

A number of original oils by a miscellaneous group of artists are shown at the Kabatznick Galleries. Some good examples of such painters as Louis Kronberg, Arthur C. Goodwin, J. G. Brown, J. Enneking, George L. Noyes, William J. Kaula, Melbourne Hardwick, George T. Conroy and Charles F. Pierce lend distinction to the exhibition. An important landscape, attributed to Blakelock, is a little gem.

Etchings by John W. Winkler

An exhibition of the etchings of John W. Winkler is on at Doll & Richards'. This is the first opportunity Boston has had to see this artist's prints, of which such glowing accounts have come from the West. Mr. Winkler's 50 plates bear out all the good things which have been said of them. With a variety in the use of the etched line that one finds only in the great etchers, and a good knowledge of draughtsmanship, Mr. Winkler gives in his earlier plates delightful studies and intimate touches of typical San Francisco Chinamen. He has posed them amid their characteristic haunts—before doorways, lounging in their curious shops, on street corners, or at home "making chow." Again, in his later plates, by clear cut, almost hair lines, he suggests the long vista of crowded streets, the interesting perspective of tumbledown houses on "Telegraph Hill," the views of the wharves and boats of San Francisco Harbor, looking down from a height, with the human figure always somewhere in the picture.

As Mr. Frank W. Benson, himself a distinguished etcher, says in the foreword of the catalog, "such etching as Mr. Winkler's depends little on the motives etched; it is a medium of expression so admirably used that it is hard to see how it could be bettered."

Sidney Woodward.

PHILADELPHIA

Works in oil by American artists are displayed in the galleries of the Art Alliance to Dec. 7. The adjoining premises on the west side, next to the Wellington apartments, have been acquired by the Alliance. The interior has been remodelled into studios, and all are already rented. At the Art Club there is an exhibition of oils by Edward W. Redfield, on to Dec. 5, inclusive, and on Dec. 11 the 27th Annual Oil Exhibition, to continue until Jan. 9, 1921. Lists should be sent to the Art Club by Dec. 1, and exhibits will be received only on Dec. 6. Artists not residing within collection limits should send their works to Louis C. Griemard, 24 South 18th St., Phila., on or before Dec. 4, or to other Phila. agents, transportation expenses prepaid.

Bohemia and society mingled amicably at the "Artists' Evening" of the Pa. Academy Exhibition Nov. 13. The guests were welcomed by Mr. John F. Lewis, the President, and a reception committee of ladies well known in art circles. The beautiful display of miniatures seemed to draw the most attention, although there were also animated groups of the profession about some of the ultra-modern work in the watercolor show and the students' canvases from the Academy Summer School at Chester Springs.

The Charles M. Lea prizes for the best miniatures published last week, were awarded by a committee consisting of George Walter Dawson, President of the Water Color Club; John Frederick Lewis, President of the Academy, and Adolphe Borie. Prizes not yet awarded are the Phila. Watercolor Prize of \$200, the Charles W. Beck, Jr. Prize of \$100 for the best work reproduced in color, and the Dana Watercolor Medal. Students' work of the Chester Springs Summer School occupies the southeast Gallery A and the south corridor, and while one could wish for a little more individuality in the studies they form a creditable show. Frank H. Myers has a good portrait of W. W. For, a Japanese student of the school; Daniel Whitney has a number of landscapes that show close observation and promising technique, as in "The Meadow Stream," and Albert van N. Greene has interesting color in "The Red Bridge."

ART AND BOOK SALES

Geo. D. Smith Book Sale

Rare books from the purchases and stock of the late George D. Smith were sold at the Anderson Galleries and brought the total for the second part of the sale of these properties to \$60,822.50. The rare books sold Nov. 12, among them several first editions of Shakespeare's works, brought \$42,381.

Dr. A. S. W. Rosenbach carried off the prize, a collection of year books of Henry VI, from the presses of Richard Pyson and Robert Redman and others, on a bid of \$5,200.

Among the other lots sold were:

Indian Treaty: Articles of Peace Between the Most Serene and Mighty Prince Charles II. And Several Indian Kings and Queens. London, 1677. S. W. Morris, \$925.

A copy of Richard Lovelace's *Lucasta*. Printed in London, 1659. Dr. Rosenbach, \$860.

Manuscript: An illuminated Book of Hours. Paris, about 1475. Mr. Bade, agent, \$1,100.

New England's Memorial. Cambridge. Printed about 1669. Dr. Rosenbach, \$1,150.

Opere: *Antichita Romanae*; Piranesi. Printed between 1766 and 1791. A. M. Bing, \$525.

Shakespeare's *The Lamentable Tragedie of Locrine, the Eldest Sonne of King Brutus*. Printed in London, 1595. Gabriel Wells, \$3,000.

Shakespeare's *The Excellent History of the Merchant of Venice*. First edition. Printed 1600. Gabriel Wells, \$700.

Shakespeare's *A Midsummer Night's Dreame*. A first edition. 1600. Dr. Rosenbach, \$1,000.

Shakespeare's *A Midsummer Night's Dreame*. Second edition. 1600. Gabriel Wells, \$750.

Shakespeare's *Much Adoe About Nothing*. First edition. 1600. Gabriel Wells, \$3,500.

Shakespeare's *The London Prodigall*. Edition in quarto, 1605. Dr. Rosenbach, \$1,600.

M. William Shakespeare, *His True Chronicle of the Life and Death of King Lear and His Three Daughters*. Second edition. 1608. Gabriel Wells, \$850.

Shakespeare's *The Tragedie of King Richard the Second*. Fourth edition. 1615. Mr. Bade, agent, \$1,050.

Shakespeare's *A Most Pleasant and Excellent Conceited Comedy of Sir John Falstaffe, and the Merry Wives of Windsor*. Second edition. 1619. Mr. Bade, agent, \$1,350.

Poems. Written by Wil. Shakespeare, gent. First edition. 1640. Dr. Rosenbach, \$3,000.

C. J. Charles Stock Sale

The first session of the sale of antiques belonging to Charles of London, Nov. 15, at the American Art Galleries, brought a total of \$27,222.

The highest price of the session, or \$1,050, was paid by A. J. Halow, for a Chinese porcelain lamp, beautifully decorated in colored enamels. O. Bernet, agent, paid \$425 for a Chinese porcelain vase and \$500 for two Chinese porcelain roosters. Two decorated (Chien-lung) Celadon jardinières went to Frank Partridge for \$860, and a Ming porcelain lamp was sold to Mrs. A. T. Biddle, Jr., for \$340.

At the second session, Tuesday afternoon, a total of \$3,799 was obtained. Rugs of the XVII and XVIII Centuries brought the highest prices. A Fereghan carpet, No. 364, brought the top price, and went to Bernet, agent, for \$3,000; another XVII C. Fereghan carpet, No. 361, went to A. T. Biddle, Jr., for \$1,900; for a third, No. 361, E. K. Robinson paid \$2,900, and an XVIII C. Fereghan carpet, No. 360, went to Kentostikyan for \$1,700. No. 359, a XVII C. Fereghan, was sold to B. N. Duke for \$1,825, and No. 352, a smaller XVII C. carpet, went to C. W. Band for \$1,250. Two Italian XVI C. amethyst velvet cushions went to Bernet, agent, for \$460, and to the same buyer went a French XVII C. needlework cushion for \$450. An Italian Renaissance gold-embroidered velvet cover went to Bernet for \$625; a Botticelli green velvet cope, for \$1,150, and two Georgian royal heraldic banners for \$800.

Wednesday Afternoon Session

The afternoon sale, Nov. 17, totalled \$42,815. The lots sold included:

Four walnut chairs, with high oblong backs, about 1655. Otto Bernet, agent, \$840.

Carved walnut cassone, Italian Renaissance. J. Feffercorn, \$700.

Two carved walnut side chairs (William and Mary), for Hampton Court Palace. Otto Bernet, agent, \$640.

Five carved mahogany chairs (Queen Anne), about 1710, from collection Sir Edward Holden, Bart. L. S. Morris, for \$600.

Six walnut chairs (Louis XIII). Otto Bernet, agent, \$600.

An illuminated leather screen, French, XVIII C., the style of Lancret, about 1775. Miss R. Hoyt, \$550.

Illuminated leather screen, French, XVIII C. C. R. Yandell & Co., \$600.

Sculptured walnut cassone, Italian Renaissance. Mrs. E. St. Cyr, \$525.

Carved walnut state chair, Stuart period, about 1625, supposed made for the Baby Charles (Charles I) at instigation of his father, Buckingham. Austin, agent, \$500.

Carved beech state chair, about 1660, from collection Lady Cunard, London. Otto Bernet, agent, \$500.

Carved walnut state chair, Stuart period, about 1640. Austin, agent, \$525.

Two carved walnut armchairs, Louis XIII, about 1635. Frank Partridge, \$480.

Four walnut armchairs, Louis XIII. T. F. Dawson, \$480.

Welsh oak cupboard, Jacobean. Miss M. Russell, \$475.

Carved oak chest, Elizabethan. Miss M. Russell, \$440.

Inlaid tulipwood boudoir desk, Louis XVI. Alavoine & Co., \$440.

Carved beech state chair, Stuart period. Austin, agent, \$420.

The Evening Sale

At the one evening session in the Plaza Ballroom, Wednesday, which attracted a large audience in which the foreign dealers, notably Mr. D. K. Kelekian, Mme. Cattadori, Lenygon, and Mme. Keller were conspicuous and the largest buyers of the tapestries and other weaves with Mr. Samuels of P. W. French & Co. a total of \$152,700 was announced. This, with the proceeds of the afternoon sessions of Monday, Tuesday and Wednesday, made a grand total as announced to Thursday last of \$276,522, with the totals of Thursday's, yesterday's and today's afternoon sessions to be added to the story of the last three sessions, to be published next week.

The 43 pictures sold Wednesday evening were, with a few exceptions, decorative works, used for the furnishing of interiors, and brought naturally comparatively low prices. These which sold for \$250 and over were a "Portrait of Sir John Lucas" by Robert Walker, for which Mr. H. L. Adams, Jr., paid \$350. "Lady Ashburnham" by Cornelis Janssen (name mis-spelled all through the Catalog as Cornelius Jonsson), which brought \$975 from Austen, as agent. "Lady Stroud" attributed to Lely, for which Mr. A. J. Koble paid \$525; two flower pieces by Mario Nezzi which went to Lenygon and Morant for \$850 each; another flower piece by Monoyer, bought by Mr. E. F. Albee for \$350; a portrait by Jean Van Loo, bought for \$325 by Mr. L. Lowenstein; a Venice scene by Marieschi for which Mr. L. Rosenfield paid \$500; another by the same, which went to the same buyer for \$475; an attributed Largilliere of "Mme. de Suze," bought by Br. H. L. Adams, Jr. for \$500; another, also by Largilliere, bought by Mr. Louis Ralston for \$525, an attributed Ferdinand Bol secured by Mr. M. Hause for \$650; an attributed Drouais, bought by Mr. I. Rosenfield for \$475, who also bought for \$800 a "Portrait of a Daughter of Louis XI" by Alexis Belle for \$800; "Lord Burlington" by John Vanderbank (Lenygon) \$250; "Portrait of a Prelate" by C. Janssen (Mrs. Steward) \$350; an attributed Largillier "Portrait of a Man" (G. L. Brannar) \$25; a "Portrait of a Woman" by J. Dufili (D. K. Kelekian) \$290; a Lely attributed "Portrait of a Woman" (W. Sandback) \$525; another attributed Lely "Portrait of a Man" (H. L. Adams, Jr.) \$500; a "Portrait of Queen Mary of Orange" by James Parmenter (G. B. Wilson) \$425; another Lely portrait "Lady Lenox" (C. B. Wilson) \$300, and "The Fish Market" by J. Lingelbach (H. L. Adams, Jr.) \$400.

The Tapestry and Textile Sale

There was lively competition for some of the tapestries among the dealers Cattadori, Mme. Keller, Lenygon, D. K. Kelekian and P. W. French & Co., and some high figures were announced. Two fine Gothic tapestries from the Count de Vital collection which "upset" prices of \$25,000 and \$150,000 respectively, were placed, were withdrawn with no bids.

The highest price was \$16,700, paid by P. W. French & Co. for a Mille Fleurs Arras tapestry of the late Gothic period, 6 feet 11 inches by 14 feet 8 inches. "An Heraldic Tapestry of a Crusader" executed for Cardinal Cassarini.

An Ispahan rug of XVI V. brought the second largest price, \$16,500, from Kent-Costikyan, and a Renaissance tapestry, Brussels, XVI C., the family of Darius at the feet of Alexander, from the collection of Lord Braye, Stanford Hall, Leicester, was sold to P. W. French & Co. for \$14,000.

The more important tapestries and textiles sold with announced buyers and prices were as follows:

No.	693—Gold-enriched Italian XVI C. Panel, D. K. Kelekian	\$2,650
	696—Renaissance tapestry, border Brussels, XVI C., A. J. Bodker	600
	597—Flemish XVII C. cantonier, P. W. French and Co.	3,000
	699—Tudor needlework panel, Cattadori	525
	700—Early Gothic allegorical tapestry, D. K. Kelekian	1,000
	701—Flemish Renaissance, XVI C., Mrs. Schultz	750
	702—French XVII C. petit and gros point hanging, Cattadori	1,450
	703—Brussels Renaissance, XVI C. tapestry, A. Michaelyan	3,300
	704—The same, Mme. Keller	4,200
	705—The same, French and Co.	4,500
	706—Flemish XVI C., G. F. Naphen	2,500
	707—Flemish XVI C. tapestry, Mrs. Guest	3,600
	708—The same, French and Co.	4,500
	709—French Gothic tapestry, D. K. Kelekian	4,950
	710—Italian XVII C. Renaissance tapestry, H. J. Bliss	2,600
	711—The same, French and Co.	3,000
	712—Flemish XVI C., French and Co.	2,400
	713—Arras tapestry, Mme. Keller	3,300
	714—Brussels XVI C., French and Co.	4,500
	715—The same, French and Co.	5,400
	716—The same, W. D. Lindley	3,900
	717—The same, French and Co.	1,400
	718—The same, Cattadori	3,000
	719—Gold enriched tapestry, *VII C. (Atelier du Louvre), Frank Partridge	7,400
	720—The same, Frank B. Storra	5,100
	721—French Gothic tapestry, Louis XVI, D. K. Kelekian	3,000
	722—The same, D. K. Kelekian	4,700
	723—The same, D. K. Kelekian	3,000
	724—Millefleurs Arras tapestry, late Gothic, French and Co.	16,700
	725—Silver embroidered Renaissance tapestry, Italian XVII C., L. Orselli	1,100
	728—Ispahan rug, XVI C., Kent-Costikyan	2,800
	361—A Fereghan rug, sold Tuesday afternoon for \$2,900, was resold to Bernet, agent, for	2,800

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